

**Workshop Session Organized by the
International Association for Literary Journalism Studies
at the Annual Meeting of the
Association for Education in Journalism and Mass Communications
August 8-11, 2013
Washington, D.C.**

Title of Workshop: Taking the Marks Off: Literary Journalism and the Politics of Transparency

Description of Workshop: Two of the constitutive features of literary journalism are immersion reporting and narrative, but these two characteristics are occasionally at odds. Writers aid their narrative flow by hiding the details of their reporting. There is a long history of such reportorial opacity in literary journalism. Notable examples include John Hersey's *Hiroshima*, Truman Capote's *In Cold Blood*, and Michael Paterniti's "The Long Fall of One-Eleven Heavy." Equally, there is also a tradition of transparency and self-accounting in literary journalism as seen in works ranging from Hunter S. Thompson's "The Kentucky Derby is Decadent and Depraved" to Adrian Nicole LeBlanc's *Random Family* and Ted Conover's *New Jack*. The hope of the proposed workshop is to examine and discuss the variety of issues (political, ethical, professional, etc.) related to transparency and opacity in both the reporting and writing of literary journalism. What are the consequences of hiding the reporting process? How does identifying sources affect the narrative? What is the effect of writing in the first person? How does a third-person narrator achieve credibility? Through presentations from award-winning journalists and scholars, we hope to explore these and many other questions.

Total Allotted Workshop Time: 6 Hours

Workshop Session A: Literary Journalism & the Politics of Transparency—The Slippery Slope

Tom Bowman, NPR National Desk Reporter (Pentagon):

"What You Can and Can't Say on Radio, and Why"

John Hartsock, State University of New York—Cortland:

"Transparency: Be Careful What You Ask For"

Bill Reynolds, Ryerson University (Toronto):

"Between Immersion and Expression: What the Literary Journalist Leaves Out"

Brigid Shulte, Washington Post:

"When You Are the Story: Transparency in How Much you Reveal and for What Purpose"

David Swick, University of King's College, (Halifax):

"Patterns in Journalists' Discourse About Ethical Standards Regarding the Use of Literary Techniques in Reported Works. Mapping the Landscape of Differing Levels of Acceptability" (coauthored w/Ivor Shapiro, Ryerson University (Toronto))

Workshop Session B: Literary Journalism & the Politics of Transparency—Looking Through the Canon

Gillian Rennie, Stellenbosch University, (South Africa)

"The Effect of First-Person Narrative in Jonny Steinberg's *The Number*"

Josh Roiland, University of Notre Dame:

"Hidden in Plain Style: John Hersey and the Anti-Bomb Politics of *Hiroshima*"

Bret Schulte, University of Arkansas:

"Twentieth Century Stories: Objectivity and Authority in Wilkerson and Hersey"

Jan Whitt, University of Colorado:

"'She Was Just There': Harper Lee and Truman Capote's *In Cold Blood*"

Workshop Session C: Literary Journalism and the Politics of Transparency—Theoretical Approaches

David Abrahamson, Northwestern University:

“The Story-Teller's Zoo: The Ethology of the Narrative Domain”

Amanda Hopkinson, City University (London):

“James Cameron: Britain’s Preeminent Subjective Journalist”

Yingjie Huang & Steve Guo, Hong Kong Baptist University (China):

“Literary Journalism in China: A Prototype at Large”

Lisa Kernek, Western Illinois University:

“The Authentic Slice of Life”

Marie Vanoost, Université Catholique de Louvain (Belgium):

“Questioning Journalistic Identity through an Analysis of the Narratorial Stance in Literary Journalism”

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